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The American Magazine of Art

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COLOSSAL STATUE OF THE GODDESS COATLICUE

Made of volcanic rock, this monumental sculpture is probably from the temple on the main pyramid in Tenochtitlan, capital of the Aztec Empire built on the site occupied today by Mexico City.

THE
AMERICAN MAGAZINE OF ART

Art and Radio

Despite much public and private discussion of the radio, its commercialization in this country, and the comparative advantages (or the opposite) of our system and the methods used in Europe, it is clear that American radio has recently achieved results that deserve notice at this time. A system cannot be entirely bad that provides frequent symphony concerts of the finest quality by such orchestras as the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Boston Symphony, and others heard less often. Add to these the performances, frequently complete, broadcast from the Metropolitan Opera House and Walter Damrosch's avowedly educational orchestral series. Although the contrasting programs of variously good and poor entertainment must still be expected, yet the sum of the good music, ably performed and widely liked, has real significance.

Music as the aural art has, so far, been predominant in radio's growth from the cradle. But progress has also been made in other directions, notably in the programs on economics, psychology, and so on, presented under the auspices of the National Advisory Council on Radio in Education, coöperating with other agencies such as the Brookings Institution and the University of Chicago Press. Also there have been many local efforts to develop either formal or informal instruction over the air.

Possibly of chief interest to readers of the Magazine is the gradual acceptance, on the part of radio officials, of the fact that people are also interested in the visual arts. This has led to a number of local coöperative ventures in which art museums, radio stations, and an occasional wide-awake rotogravure editor have worked together. As an experiment, some of these programs were listed in the Magazine last spring; the experiment was abandoned because it soon became apparent that to make the listing complete would demand most of one person's time and more space than was available for such a feature!

However it clearly indicates an increasing use of programs on the visual arts. Museums and similar organizations have found the medium usable, and broadcasters have found the subject acceptable. So far results have been chiefly on a local scale. But radio offers enormous opportunities. Out of the rich variety of experimentation may well emerge a comprehensive program. As a nation we have the means; being not without initiative it is not too much to hope that further use may be made of the means. We believe that radio presents a vital method of increasing the people's understanding of what the arts can mean to them. All those already working toward that end, professionally or not, can help the whole situation by sending to nearby stations expressions of their approval of programs on the arts; it is in this way that more emphasis will be placed in future planning, upon arresting programs in this field.

Dead Bodies?

"Art's all right and life's all right but I don't see the relation between them." Thus a conversation ended because at the drop of the gauntlet there seemed to be no brief and clear answer to the challenge.

Much depends upon what the defiant questioner meant by "art" and "life." Webster's defines life as: "The quality or character which distinguishes an animal or plant from inorganic, or dead organic, bodies." The same dictionary contains the following applicable definition of art: "Application of skill and taste to production according to aesthetic principles; such application to the production of beauty by imitation or design, as in painting and sculpture." It is safe to assume that the questioner would have agreed with Webster when pinned down; yet as always definitions need considerable interpretation and expansion. Life often means more to us than metabolism. Many of us would prefer to define not art but works of art as those things made to delight the mind through the senses.

How shall we join what Webster has put asunder? Eric Gill, the English sculptor, writes in *Beauty Looks after Herself* (to be reviewed next month): "Some people are keen on 'Nature' as a textbook for artists. It should be noted, however, that the apparently ornamental features of flowers and animals are not added by a conscious artistry from outside. . . . Art imitates Nature 'by working as she works'—not by imitating her appearance." Thus it is not a figure of speech

when someone speaks of a work of art as organic.

Man's delight in the study of nature exists chiefly in his developing an understanding of the laws and theories of nature and in perceiving how life creates its forms. Similarly—very similarly—man's delight in the arts comes from his understanding of the laws and theories of aesthetics and in tracing the ways that art creates its forms. Of course a man's understanding of either life or art is frequently profound without being self-conscious.

Artists who recognize in flowers merely decorative possibilities, and who seek to reproduce the flowers in paint, are working in vain. The artist's concern is with his picture which has its own organic laws of growth; the flower can be reproduced most satisfactorily by going to seed, that is, by obeying the laws of nature. Of course the artist is justified in taking flowers as subject matter and equally justified in using his subject matter as the picture demands. The flowers of Odilon Redon are not gardener's flowers.

We may venture to improve the quality of a rose, a grapefruit, or a breed of cattle by working in coöperation with certain laws of nature. There is a definite limit beyond which man's interference is impossible; if he goes too far he has on his hands "dead organic bodies." Similarly there is a definite limit to man's possible interference with the laws of aesthetic development. The whole mind of man, the artist, must be bent on the discovery of laws and on the prevention of interference with their functioning. (For an extension of this idea refer to Walter F. Isaac's article, "Art and the Creative Process" in our September issue.) The willful and arrogant imposition of bad judgment, purposeless direction, and impudently stereotyped skill where it has no reason for being are not rare phenomena. The result is the "dead bodies" of the world of art. We do not immediately perceive their deadness because some of our senses are not as keen as smell. Inorganic art is commoner than side-show freaks of nature.

Commonness, nurtured by a widespread and vulgar misapprehension, does not refute the evidence. A scientific age is bound to make more discoveries (and rediscoveries) of aesthetic as well as natural laws. The facts are available; the truth can still be found as simply if not as easily as before. It is well to remember that a painting does not merely exist (any more than a rose does) —it has grown and developed and continues to do so in the minds of those who really see it –if it is organic. If it is not organic and related to life we shall have to consider what kind of art to call it—art or artifice.

Personalities in This Issue

FRANK JEWETT MATHER, JR., was until last spring Professor of Art and Archaeology at Princeton University and Director of the University Art Museum. He has now retired and is trying his hand at reforestation. Of his books the two series of *Estimates in Art, A History of Italian Painting,* and *Modern Painting* have had the widest influence.

On Giving Art Collections is adapted from a speech given before the Art Institute of Brown University and the Rhode Island School of Design.

C. LAW WATKINS, Director of the newly started Gallery School of Art in Washington, was for several years Associate Director of the Phillips Memorial Gallery. Mr. Watkins' long friendship with Duncan Phillips gave him the opportunity to watch the growth of the Phillips collection. The vitality of the educational work of the Phillips Gallery can in large measure be ascribed to Mr. Watkins. His approach to painting is not limited; he has taught, studied, and painted, himself. Because of these activities his tolerance and his discrimination are particularly valuable—as his article in this issue testifies.

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KNIGHT OF THE EAGLE

The simplicity of the carving and the rough surface of the material lend strength and severity to the head.

AZTEC SCULPTURE

Works of art created by civilizations that had no influence on the shaping of our own have until recently been neglected by our art historians. They have been regarded as valuable material for the ethnologist and archaeologist and therefore relegated to the proverbial dusty shelves and drawers of ethnological collections, where they served, together with the bones and wax models of primitive man, as material for the student of foreign countries and peoples.

Some of them found their way by chance into curio shops, and others were kept as souvenirs by globe-trotters who wished to impress their friends with the savagery of the countries that they had been to. Only a few people, mostly artists, dared to express their appreciation of the aesthetic value of exotic works of art.

The individual space given in art histories to the art of other countries and periods proves clearly that our estimate of their value depends largely on our personal relation with the civilizations they represent. Ancient Greece and Rome, which have contributed more to our own tradition than any other countries, rank first. Egypt, in turn an important source of Greek civilization, follows next. Byzantium, the Near East, Asia Minor, China, Japan, and the rest of the world take their places in art history according to the influence they had on our development. In other words, our methods of dealing with art history were, until recently, devised rather to study the background of our own creative production than to give an objective picture of universal art.

Within the last years, however, a new approach to the art of foreign countries and civilizations

has brought significant changes in the attitude of scholars and amateurs. All recently installed collections of the so-called primitive African, Oceanic, and American Indian art emphasize in their display the artistic value of the objects. Old collections are reorganized and exotic art has entered the art market of all big cities.

The opening of a new field in art appreciation is doubtless of great advantage to the art lover. He gains not only by learning of new forms and hitherto unknown ways of using them, but he also is given a chance to compare the efforts of familiar periods with the manifestations in this recently discovered field. Experience has taught us, however, that we are always inclined to overemphasize the value of any recent discovery, and there is a certain danger that this growing appreciation of exotic art may turn into a fad.

The art of the aborigines of the two Americas had probably less influence on our own cultural background than any other art. It received therefore practically no consideration in the past and was known only to a few scholars, mainly for its scientific value as research material. A study of the artistic problems of the pre-Columbian American civilizations has not yet been attempted, but we know that these problems are of the utmost complexity. Just as in our own case, we find here a sequence of many styles, developing over a period of more than two thousand years. Hundreds of tribes developed their own characteristic forms of expression, influenced each other, rose and degenerated, and eventually—with few exceptions—ceased to create under the cultural pressure of the white conqueror.

The lack of data and documentation makes it impossible for us to conceive a complete picture of the artistic development among the ancient Americans, but the individual works of art that have come down to us speak for themselves and need no scholarly background to impress us with their strength and beauty.

The sculptures reproduced on these pages are all of Aztec origin and represent the work of only one tribe, which ruled the highlands of Mexico for the three hundred years before the Conquest. Aztec art, like all ancient American art, served mainly ceremonial purposes and most of the sculptures shown in this article, the originals of which are preserved in the National Museum of Mexico, represent gods, with their ceremonial attributes.

[*The photographs used to illustrate this article are by courtesy of Manuel Alvarez Bravo, Mexico City.*]



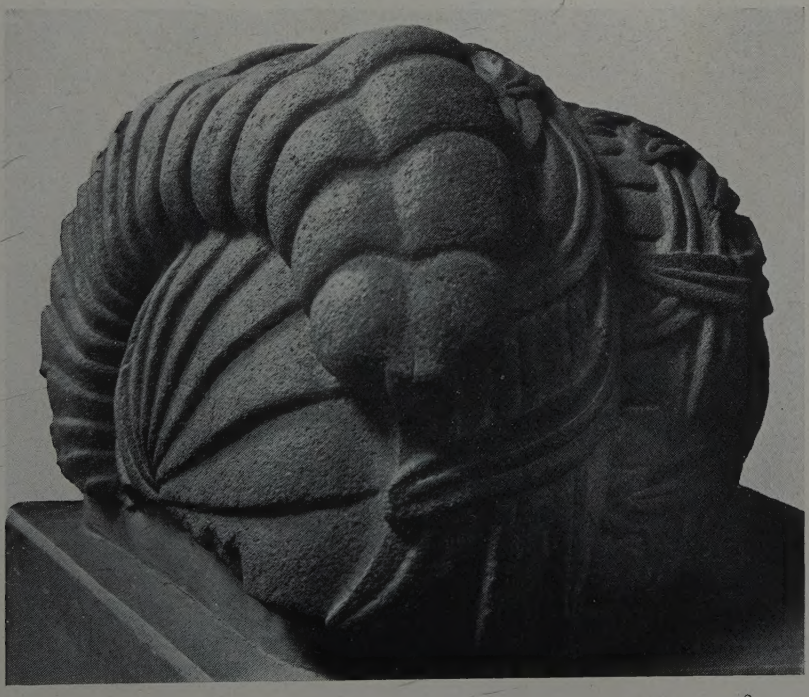
SACRIFICIAL STONE BOWL

The decoration is in low relief. This bowl is reminiscent in its proportions of many produced by Greece and Rome.



COILED SERPENTS

Without losing the effect of the gliding movement of the body, the sculptor of the coiled rattlesnake above has achieved monumental form. The fragment of the coiled plumed serpent below is another solution of the problem.





COATLICUE AS GODDESS OF DEATH

The problem of combining two subjects so different as the bone of a skull and a living body is beautifully solved by conventionalizing both.



AZTEC GODDESS OF VOLCANIC ROCK

The eyes are inlaid with white material. The exaggerated massiveness of the lower part of the statue gives an impression of monumental scale.



XOCHIPILLI, GOD OF FLOWERS, DANCING, FEASTS

The rich ornamentation of the polished red stone is kept in very low relief so as not to interfere or conflict with the form.



CORN GODDESS OF VOLCANIC ROCK

Extreme conventionalization of the ceremonial dress is offset by and focuses attention on the living form of the face.



THE GOD TEZCATLIPOCA IN THE SHAPE OF AN OZELOTL

The wide variation possible to the makers of sacrificial bowls is evidenced by these two, the above a superb conventionalization of an animal of prey, and that below with its plumed-serpent motif.

RECEPTACLE FOR THE HEARTS OF VICTIMS





SEATED FIGURE OF VOLCANIC ROCK

The bent head of the figure brings life and expression into the sculpture, which is otherwise treated almost as a geometrical ornament.



ORGAN CACTUS

Simple plant forms were a favorite subject of the Aztec sculptors. Their massiveness approaches their ideal of simplification. However, in ceremonial objects such as that below the artist often tends to elaborate the forms of nature until the subject becomes almost unrecognizable.

QUETZALCOATL AS A SERPENT



ON GIVING ART COLLECTIONS

By Frank Jewett Mather, Jr.

Offhand, to give or bequeath a fine art collection to the public might seem the simplest form of generosity, and the least liable to error. Actually half a century or more of such giving has been emphatically a period of trial and error, with error probably predominating. In short, while it is easy to give an art collection, it wants thought to give it in a way to do the most good.

One of the earlier and more notable bequests of works of art to a public museum was that of the physician Louis Lacaze to the Louvre in 1869. It included great pictures of the Spanish, Dutch, Flemish, and French schools, being amazingly strong in the last. Lacaze's desire, which was to be that of most similar donors, was to maintain the integrity of his collection. His will expressed very modestly "the hope" that the Louvre would dedicate a hall to the collection. A gallery was promptly assigned to Lacaze's pictures. Where Lacaze expressed a hope, scores of testators have written a command.

Now, to desire separate exhibition in perpetuity may seem a very pardonable expression of a collector's self-esteem. It may even bear a more favorable reading. The generous amateur wishes to pass on the sort of pleasure he has had in possession, to transmit to posterity, not merely his treasures, but his taste. The evident impossibility of such a transmission, for taste constantly changes, suggests as its motive a curious blend of egotism and idealism.

From the point of view of the beneficiary museum, the accumulation of such segregated collections becomes increasingly a nuisance. Of this the Louvre is the classic example. I know of a Leonardesque bronze in the Louvre. It is not in its natural place—the galleries of Renaissance sculpture—but a quarter of a mile away and upstairs in the Thiers Collection. Again, I seek an admirable marble relief by Desiderio da Settignano. It, too, is not in its expected place, but at a long remove in the Arconati-Visconti Collection. In one way or another a museum, whether for study or delight, must be orderly. Such scattered collections make for disorder and discomfort.

Even from the point of view of the donor, such conditions are an error. The finest possible collection gets much of its meaning from the personality of the art lover who made it. When the collector is no more, the collection becomes simply an aggregation of fine objects, the natural destiny of which is to be exhibited with kindred objects. And this is what actually happens. No promise to exhibit separately in perpetuity ever has been kept or ever will be kept. It binds the administration that made it, but no more binds its successors than war debts and reparations seem to bind the generation that did not fight the war. Perpetuity, very generously interpreted, means upwards of fifty years.

In American museums alone, hundreds of collections accepted on promise of perpetual segregation have been broken up. When possible, this has been done legally, by securing waivers from heirs or interested successors. When such permission has not been procurable, the collections have simply been distributed and nothing said. If in the past, perpetuity meant upwards of fifty years, as things are now, it hardly means upwards of twenty-five. *Caveat donor!*

Fully realizing this fact, the more astute donors have taken measures to maintain the integrity of their collections by providing buildings and funds, with an appropriate administration. One of the oldest foundations of this type must be the very curious Sir John Soane Museum in London. It dates from 1837. Conspicuous modern examples of this sort are the Jacquemart-André Collection at Paris; the Isabella Stewart Gardner Museum at Boston; the Charles L. Freer Museum at Washington.

Such separate foundations have the merit of reasonably defying the tooth of time—yet not always, witness the prompt disregard of late John G. Johnson's will—but their general utility is in most cases questionable. Some time ago in the *Atlantic Monthly* I urged the multiplication of small museums as against the present tendency towards centralization. I wish now to add that I had in mind complete and growing museums and not frozen private collections. Usually such foundations are a doubtful public benefit. Unless the private collection be exceptionally coherent, especially typical, or provided with the means of growth along its characteristic lines, it gradually becomes a tomb. Unless such collections are kept alive through growth, they dwindle in meaning. The admirable Dulwich Gallery was recently written up in a London magazine as "a forgotten museum."

The signal instance of maintaining the integrity of the collection is the Gardner Museum. Every detail of exhibition and of accessory furnishing and decoration is to be perpetuated on penalty of reversion of the proceeds of the

collection to a contingent beneficiary institution. It is only a great highmindedness that prevents some member of that institution from breaking into Fenway Court in the dark of the moon and messing things up for an attendant flashlight photographer. I yield to no one in my admiration for Mrs. Gardner's taste and magnanimity, but the practical result of her benefaction is that a visit to the collection, an exquisite experience when she was there to explain it, has become merely a queer experience.

Of foundations of this sort the Freer Collection at Washington is surely the model. With general high quality and a fair coherence, with an administration personally sympathetic with the donor's tastes and likely to remain so, with reasonable provision for accessions along its established lines, it exemplifies the most considerate method of maintaining the integrity of a great private collection. No intending donor who cherishes this ambition should fail to study its charter.

Both the great museums and their benefactors have gradually come to realize the impracticability of the principle of segregation, and have worked out a more sensible method of giving and receiving. Here the most instructive instances are the bequests of Isaac W. Fletcher and of Mrs. H. O. Havemeyer to the Metropolitan Museum. Mr. Fletcher, long a trustee of the Museum, left his collection not merely without conditions, but also with express permission to convert any objects not wanted into cash. The result was the sale of rather more than half the collection and a considerable endowment for purchase. Mrs. Havemeyer virtually gave the Museum the right to choose from the finest objects in her extraordinary collection.

The most liberal and considerate bequest of works of art within my knowledge was that of the late Colonel Michael Friedsam. To his executors he left general instructions to give the collections to New York museums in sympathy with his aims as a collector, indicating a preference for the Metropolitan Museum.

The trustees made the following agreement with the Metropolitan: it was to select such objects as it wished; it was always to keep separate a group of objects bearing the name of the Friedsam Collection. But this group might be composed and changed at the discretion of the Museum and exhibited in any convenient gallery. This primary selection has already been made and shown in its entirety, pending the arrangements contemplated in the deed of gift; and the considerable balance of the Friedsam collection went to the art museum of Brooklyn.

In considering this bequest it should be recalled that Colonel Friedsam wished to foster in the widest sense the study of the history of art. That aim would have been more fully attained had he looked beyond New York, considered Washington, considered the particular needs of some of the smaller museums outside New York. As a man of great affairs he obviously lacked leisure to make such a survey and distribution himself. All he could have done would have been to vest his trustees with a wider discretion.

On their side they would more fully have realized the intent of their testator had they not put too great a strain upon the magnanimity of the Metropolitan Museum in committing to it the primary division of the collection. For while it cannot be said that the Metropolitan, under singularly tempting conditions, abused the privilege of the lion's share, still it chose scores of objects of minor importance to itself which would have been more useful elsewhere. In short in making the fundamental division, Friedsam's executors would have more fully realized his intentions had they kept all museum folk, great or small, out of the division and consulted instead disinterested advisers. Whenever a benefactor cannot study the American museum situation personally, such disinterested advice will be indispensable if the aim is to make the benefaction as useful as possible.

Such has been the modern and thoughtful way of giving. On its side, the Metropolitan Museum has found a right way of receiving such gifts. In respect and gratitude to its benefactors it invariably shows such collections separately for several months, and then distributes the objects, each plainly marked with the giver's name, to the appropriate galleries. It might seem that with such transactions the period of trial and error were over.

But is this really so? Not unless we assume that a great collector should limit his generosity to his own city. Suppose Mr. Fletcher and Mrs. Havemeyer had thought their benefactions over, not as New Yorkers but as Americans.

It is one of the anomalies of our American civilization that while New York, Boston, and Chicago are assuming world importance as cities of art, the National Capital is about as important as Liverpool, Caen, Strasbourg, Rotterdam, and Bonn, while far less important than such cities as Dijon, Montpellier, Oxford, Cambridge, Edinburgh, Glasgow, Hamburg, Cassel, and Frankfurt. This poverty has been due to two causes: the infrequency of gifts of art collections to Washington and the absence, save for the Corcoran Gallery, of any organization to receive and administer such gifts fitly.

On the administrative side, this situation has been improved through the authorization, under the general auspices of the Smithsonian Institution, of a National Gallery. The present organization consists of a governing board of novel constitution—artists, collectors, and experts being equally represented. It should be noted incidentally that this is the only museum directorate in America in which mere wealth does not have a controlling voice.

Now, aside from paper plans, the National Gallery has no museum project, and it has only scanty funds for overhead and none whatever for purchase. Still it is a directorate in being and empowered to receive for the nation any gifts or bequests that American amateurs may wish to make. When and if such benefactions come—and the gift of the Gellatly Collection is of best augury—a building will come, and not sooner. Meanwhile the scanty possessions of the National Gallery, unimpressive except in the field of American painting, are exhibited in the Smithsonian's new museum. The opportunity is open for any and all great art collectors who think as Americans to do for Washington what the great art collectors who have thought as Bostonians, Chicagoans, New Yorkers, and Philadelphians have done for those cities.

To show that I am not thinking solely in terms of competition between Washington and our metropolitan cities, let me return to the cases of Mr. Fletcher and Mrs. Havemeyer; let me turn back the clock, indulge the inexpensive luxury of giving away other people's art treasures, and inquire what would these two generous amateurs have done if instead of bounding their benefactions by the limits of Manhattan, they had asked themselves the question—"How may my collection best serve the American nation?"

It is plain that Mr. Fletcher never would have let hundreds of fine objects, veritable treasures for our minor museums, go into the auction room simply because they were ineligible for the Metropolitan Museum. His Oriental rugs, duplicates at New York, would have been permanently valuable in any one of fifty small museums. His minor porcelains would have been far better worth in the show cases of such museums than as a little more money in the purchase fund of the Metropolitan. Among the objects the Metropolitan chose, many would do more good elsewhere. No collector who lets a great museum feed from his collection should forget that the maw of the great museum is insatiable. Had Mrs. Havemeyer been less of a New Yorker and more of an American, she never would have given any of her Rembrandts and Rembrandtesque pictures to the Metropolitan. To its resources they add only statistically. Each such picture would have been a permanent source of joy and instruction in a small museum. With regard to the capital pieces in her collection, the two great Grecos and the two Poussins, she would have weighed the claims of Washington and New York. Her extraordinary groups of figure pieces by Corot, her Manets and Degases she would surely have given to the Metropolitan Museum, since they filled gaps admirably. But even here, had she been cognizant of the needs of the smaller museums and of the service they render to their communities, she would probably have held out fifteen or twenty minor examples which, without really diminishing her main bequest, would have advantaged as many small museums.

Now in reviewing these notable benefactions I wish to make it clear that I am doing so to illustrate a principle and in no way to criticize persons whom I knew and deeply respected. As a trustee of the Metropolitan Museum, Mr. Fletcher could hardly have done other than he did, and he gave with a noble generosity. As a New Yorker of the New Yorkers and at the end of her collecting before the great museum movement of the last generation, Mrs. Havemeyer could not be expected to interest herself in the needs of such cities as San Diego, Denver, Toledo, Buffalo, Northampton, Oberlin, New Haven, Providence—to name only those that first come to mind. Along her own lines, she made her gift with the dignity and broadmindedness that were ever characteristic of her. I am merely suggesting by these concrete illustrations the privilege and pleasure that await that enlightened amateur who wishes to do the most good with his collections.

To do this good would require much thought and considerable painstaking. It would involve acquainting onself with the resources, needs, policy, and prospects of both the great and small museums. It would imply some study of the nature of various publics. It would mean acquaintance with the personnel of many museums—their capacity to utilize what is given.

To ask an amateur, presumably a person of great affairs, to make such an inquiry, to study his treasures in order to bestow them where they will do the most good to the nation, may seem like a counsel of perfection. Lacking time to make such a survey, he could take competent advice. But I am sure that the broadminded benefactor who should thus personally govern his giving would be assured in his latter years of a human experience at once novel and rewarding.

PICTURES OF PEOPLE

By Charles Law Watkins

In these days of individualist painting and individualist criticism in which so many old standards have been shelved and so many definitions confounded, each author should be required to submit a glossary of the terms he employs.

When the word "portrait" is used in this essay it refers to a reasonable physical likeness of a human being—preferably of the human being who sat for the portrait.

I beg to be excused from considering as portraiture the many excellent works of art that might resemble anything from an air casualty to a flayed saint, but are nevertheless labeled "Portrait of So-and-So." By this I do not imply that such pictures are undesirable; personally I prefer them to all the sleek images produced in Boston in the past hundred years. Strangely distorted visions, for instance those of Modigliani, are often superb company. After a little acquaintance they take on both reality and vitality; one begins to see Modiglianis on the street. It seems an error, however, to call them portraits.

I have in mind also one of the works of Vincent Van Gogh—his "Portrait of Dr. Gachet." It was painted in the last months of Van Gogh's life, between periods of insanity from which the kindly physician was trying to save him. From the swirls of loyal blues and golds that are Van Gogh's emotional expression of the doctor's character one is forced to concentrate on the eyes—the only realism in the picture. No great exercise of imagination is required to read in these eyes the very thing the tottering brain of Van Gogh perceived—the sadness of a man who wanted to save him and knew that he could not. While I find this one of the most gripping human documents and one of the most brilliant paintings that I know—it is not portraiture in the sense of the limited definition employed here.

In the Marie Harriman collection is a superb composition in Gothic colors—deep, resonant, and alive. Both as decoration and as a reminder of all the unkempt and full-blooded literati, country doctors, lawyers, and court-house officials that I have ever known, this picture gives me a delight that I seek to renew at every opportunity. The title is "Portrait of Mr. X." The painter is Georges Rouault, curator in a French museum. While I prefer this painting to any Sargent I have seen I gladly admit that it is improperly called a portrait.

The critic, worse luck, must establish a definition or a category now and then or no one knows what he is talking about. The pigeon-hole under scrutiny is labeled "portraits—meaning good likenesses of individuals."

Even in traditional portraits—and especially in the greatest—I believe there is much simplification and no little caricature. Subtle caricature is the means by which the painter gives vitality to his description. Paint and canvas remain what they are and can not be transubstantiated. Portraits copied from photographs are almost invariably waxy life-masks. The illusion of life in a portrait is partly in the design and partly in slight distortions or emphasis of feature, gesture, or coloring observed in the living person.

Admitting that the first standard of portraiture is a good likeness, there are still many questions to ask ourselves:

Why, for instance, is not every good likeness a great portrait?

It will not do to reply that some persons are more interesting than others and the great portraits are of interesting people. It is too obvious that it is the artist and not the subject that makes the picture; one portrait of his housekeeper by Rembrandt would buy all the pictures that Napoleon ever sat for.

Then what makes a painter great?

It seems to me that all great portrait painters have at least two qualities in common: first, a passionate interest in, and a profound knowledge of, human beings; second, an equally passionate interest in the creation of a new aesthetic object, based on nature, but living because of its own rhythms, colors, lines, and the beauty of its materials which are neither flesh nor brocade, but paint and canvas.

The perfect likeness is not art; it is a craft teachable to any person that has the time to learn it. It is the picture itself that is art—its whole area—the movement of line—the realization of forms in space and light—the division and relation of the color areas on the surface of the canvas—the musical response and relation of color to color and tone to tone—and above all the *emotional and expressive design related to the character portrayed.*

Perhaps I had better try to illustrate the vague phrase, "emotional and expressive design related to the character portrayed." Rembrandt painted many self-portraits; we can safely assume they were good likenesses and that he was as interesting a subject at one time as another. For some reason the self-portrait in the H. C. Frick Col-



VAN GOGH: PORTRAIT OF DR. GACHET
STADEL INSTITUTE, FRANKFURT



VAN GOGH: PORTRAIT OF MLLE. GACHET
THE CHESTER DALE COLLECTION

lection in New York is a favorite.* Why? Something in the design and treatment of light brings the word "majesty" to one's lips. Majesty is the last thing that a seventeenth-century visitor to his studio might have perceived in the aging, bankrupt, and dissipated painter who sat before his easel and mirror. The emotional and expressive quality of the design says plainly however: "This man was the monarch of the realm in which he toiled." It took several generations to realize how superbly the design was related to the character.

Another fine example of emotional and expressive treatment is Van Gogh's "Portrait of Mademoiselle Gachet" owned by the Chester Dales in New York and recently loaned to the Chicago Art Institute for the World's Fair. Nothing regal about the little country girl, daughter of a small-town physician. Every rough brush stroke is proletarian. The crude

* Unfortunately we have not been allowed to reproduce this.—EDITOR.



MODIGLIANI: ANNA DE ZBOROWSKA
THE MUSEUM OF MODERN ART



ROUAULT: PORTRAIT OF MR. X
MARIE HARRIMAN GALLERY

line twists into hard-working hands and fingers; it swings up over the arms of the rough wicker chair to enfold the stolidly sweet shoulders and head. All the provincial women that have been the strength and hope of France are here, not so much in the face and body as in the structure of Van Gogh's deep-seeing art. Van Gogh's emotional designs usually express the whole character of the subject portrayed, whether it be iris fields, sailboats, old shoes, or his own friends.

By limiting ourselves to portraits that do not distort, we are now in a position to try to divide traditional portraiture into two distinct groups:

First, there are those in which every element such as line, design, rhythm, color, paint quality are marshalled for the description of a particular character. They exemplify the meaning of Daumier's tiny but mighty contribution to the literature and teaching of art—the one sentence that is worth so many volumes: "Technique should follow the subject."

In addition to the Rembrandt and the Van Gogh already cited, many fine examples of expressive portraiture are owned in America. Notable among them is El Greco's portrait of Cardinal Don Fernando Niño de Guevara in the Metropolitan Museum (also lent to the exhibi-

tion at the Chicago Art Institute).* By drawing and color something of the Inferno has been cast into this likeness of one of the overseers of the Spanish Inquisition.

Another picture, every stroke and tone of which bespeaks the true character of its subject, is the self-portrait by Cézanne in the Phillips Collection in Washington. Before this picture there is no need to relate that the stubborn, lonely Cézanne lived hermit-like on the soil of Southern France where he pioneered "the new way of which he was the primitive." At the date of its painting the only man in Europe who believed that Cézanne was an artist was Cézanne himself.

In this same collection is Kenneth Hayes Miller's portrait of his fellow artist, the American mystic, Albert P. Ryder. Ryder, also, was a hermit—an artist who roamed alone at night studying the moon and the sky and the sea—a passion by which he came naturally through his New Bedford fisherman forbears. Out of his loneliness came the only American pictures that Europe can be induced to take seriously. When Miller depicted Ryder as a shadowy, remote giant with something of New England granite in the masses of his chest, shoulders, and head, he achieved a clear description of character through design—true expressionism, a perfect relationship of nature and art.

Trusting that these examples of Expressive Portraiture make our first category clear, we turn to the second pigeon-hole: Portraits in the Grand Manner.

These also present good physical likenesses, but design plays quite a different rôle in their creation. They are composed by classic formulae, painted in deep, luminous tones, and usually framed in heavy gold as a tribute to the dignity and importance of the person, or the family, or the institution which commissions them.

It is a grand old tradition, faithfully followed even today. Bank directors, captains of industry, club presidents, statesmen, benefactors,—and the wives and children of same—are its proper subjects. John Singer Sargent was its most noted American exponent.

Probably the tradition began in prosperous Venice. From there it descended to Rubens in the North, from Rubens to Van Dyck, from Van Dyck to the eighteenth-century Englishmen, and so on—becoming a little more slippery and easily elegant in each successive hand.

The same Venetian tradition permeated all Europe, and probably received its best treatment in Spain, when it reached Velasquez and Goya.

In the portrayal of character the painters in the grand manner rely almost entirely on the meticulous drawing of the features and the subtle handling of the pose. The design and color scheme are primarily decorative. It is only by a close study of the features and the details of dress and surroundings that character is revealed—just as it is revealed by photography.

Unfortunately many masters of this school seem to have been more interested in their art than in the nature of their subject, and were satisfied to obtain a gracious and dignified resemblance in stereotyped style. I get this impression from most of the work of Gainsborough, Reynolds, Lawrence, Raeburn, Romney, and their successors. The "Raeburn man" or the "Romney girl" inconsequently remind me of a well-known American illustrator who converted so many models into identical images. Leaping thus rudely into our own time, I find this same tendency in the work of popular American portraitists. Surely so many handsome ladies cannot possess the Eugene Speicher eye, nose, and lips.

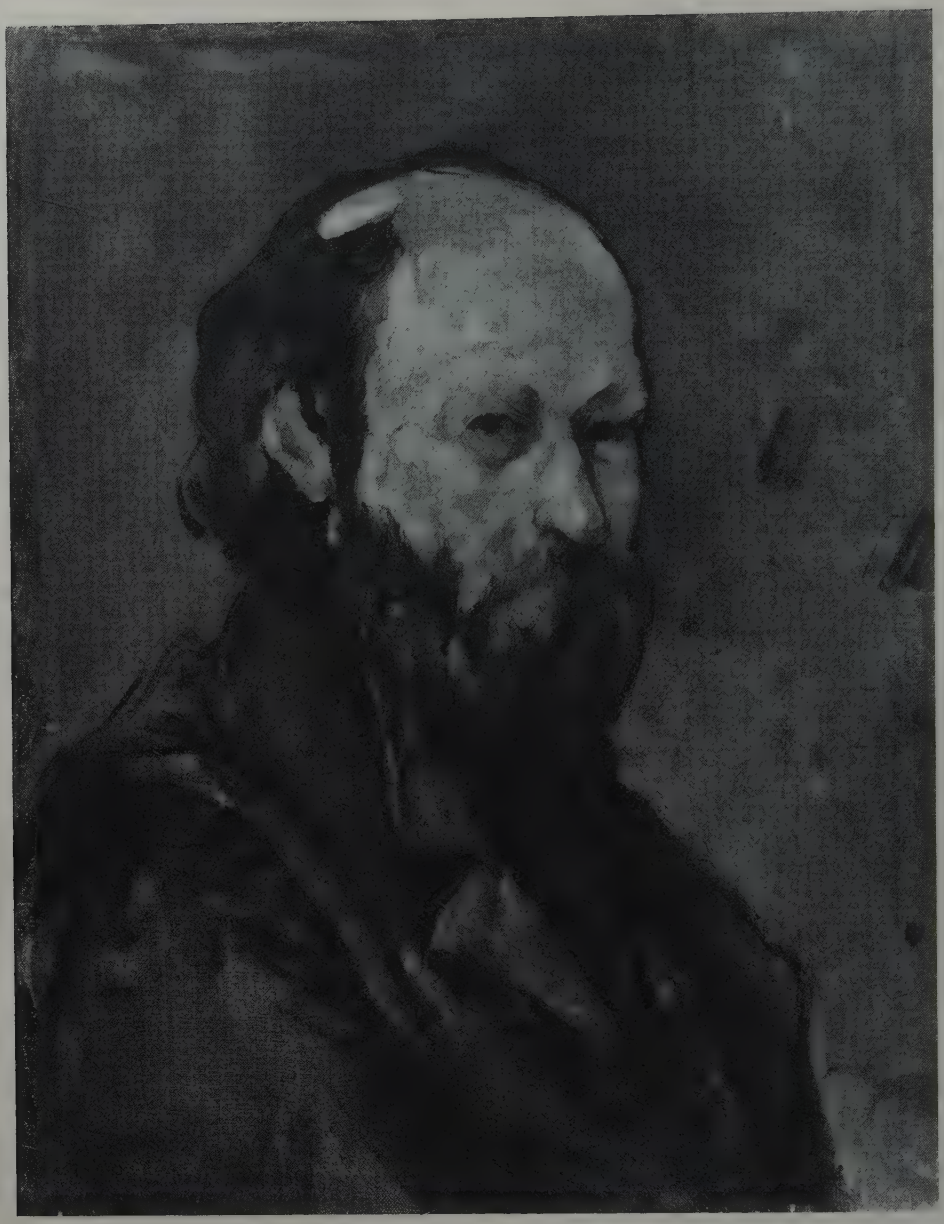
Without sacrificing his personal style, an artist may subject it to the true appearance of his sitter. There is no such thing, for example, as an "Eakins type" of man or woman. So complete was the subjection of Thomas Eakins' own ego to his understanding both of people and of art that each portrait lives its own life. Eakins' personality is revealed by his work, as was Greuze's or Gainsborough's—but it is revealed by the utter and honest intensity of his purpose to see and draw every minute detail that would reveal the sitter's character—and not by flourish or personal stylisms. His conception of the art he employed was lofty and somewhat austere. It was based on the soundest traditions he knew, and followed nature so closely that it sometimes ceased to be art. His back-breaking care of every detail is rare and precious in a hurried century.

To me the great master of portraits in the grand manner is Goya. So close is he to the expressionist tradition that one curses categories. Witness the coarse and crass old queen in the Havemeyer gift to the Metropolitan Museum, and compare with his portrait of a young man owned by the Boston Museum of Fine Arts. So much has been contributed to these clairvoyant depictions by design and the handling of the brush that Goya should be classed with the great expressionists like Greco—but it must be recognized that Goya conformed to accepted formulae of composition and decoration—why not say

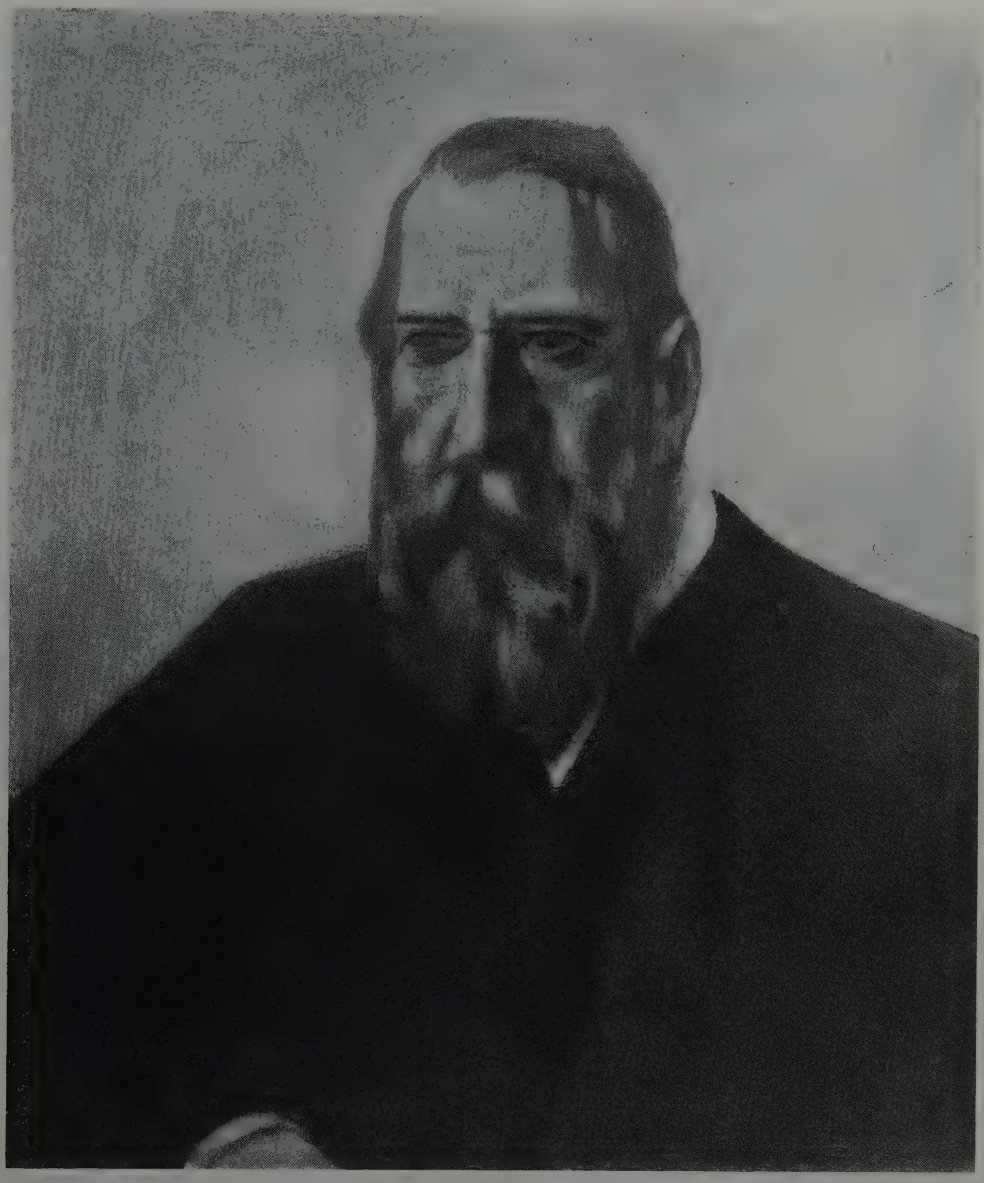
* Reproduced in the June, 1933, issue.



EAKINS: MISS VAN BUREN
THE PHILLIPS MEMORIAL GALLERY



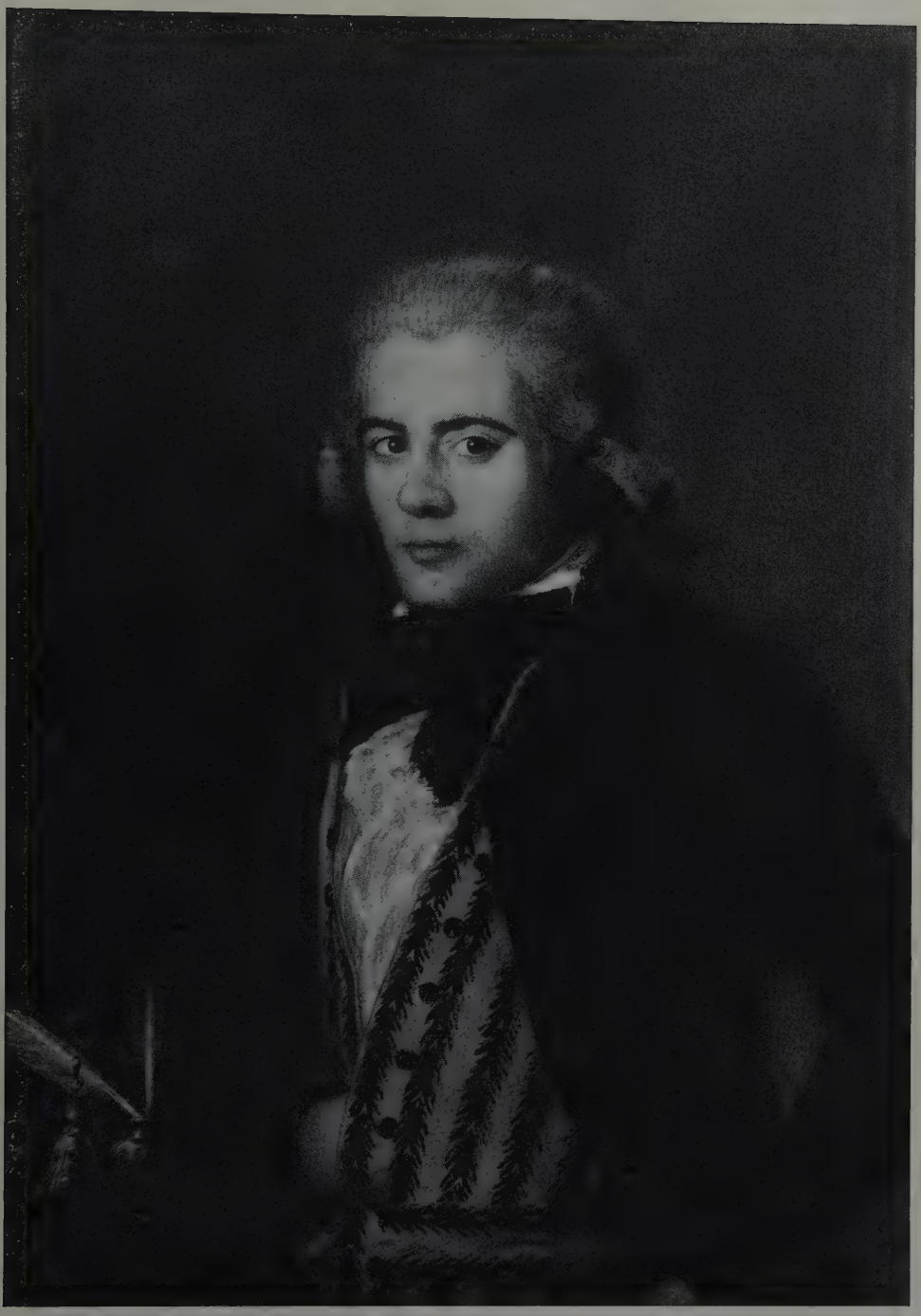
CÉZANNE: SELF-PORTRAIT
THE PHILLIPS MEMORIAL GALLERY



KENNETH HAYES MILLER: ALBERT P. RYDER
THE PHILLIPS MEMORIAL GALLERY



GOYA: MARIA LUISA OF PARMA
THE METROPOLITAN MUSEUM OF ART



GOYA: PORTRAIT OF A YOUNG MAN
THE MUSEUM OF FINE ARTS, BOSTON



HOGARTH:
SELF-PORTRAIT
NATIONAL GALLERY
LONDON



HAROLD WESTON: SELF-PORTRAIT
THE PHILLIPS MEMORIAL GALLERY

Goya was a great painter and let it go at that?

The few points that I have to make need not have consumed so many words:

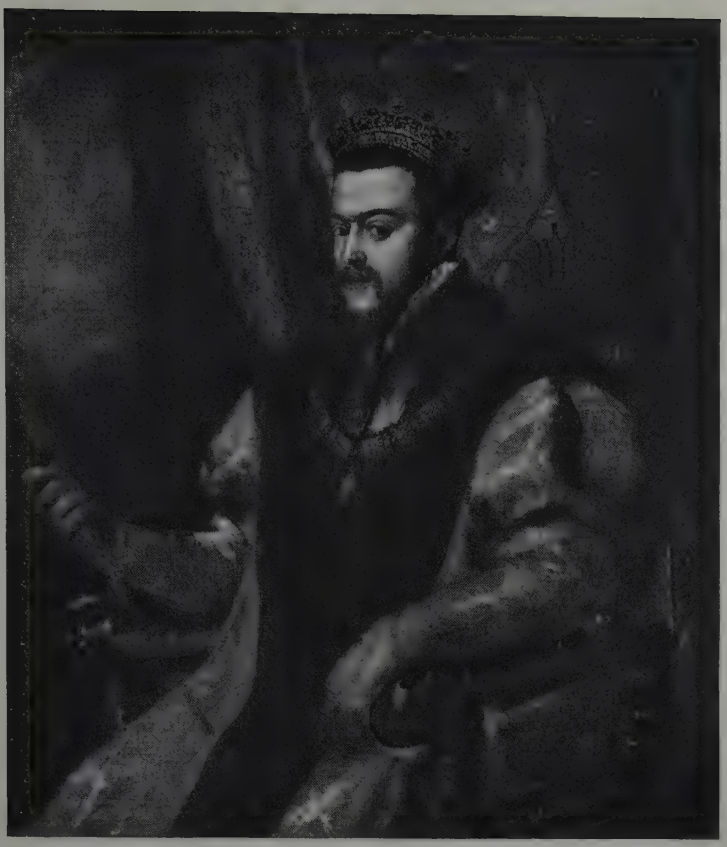
First: A portrait must be a likeness.

Second: Great portraits embody the likeness in a great design. Sometimes the design itself interprets the sitter's character and personality, and in such portraits the artist fulfills the normal functions both of creation and interpretation.

The more conventional portrait relies on exact detailed drawing for the portrayal of character and uses design for decoration rather than expression.

Third: Within the narrow limits of this portrait tradition there is an inexhaustible field. Each person—each age—produces its own subject matter, calls for its own unique designs. In expressive portraiture its appearance ranges from the humorously self-candid portrait by Ho-

TITIAN:
PHILIP II
CINCINNATI
MUSEUM



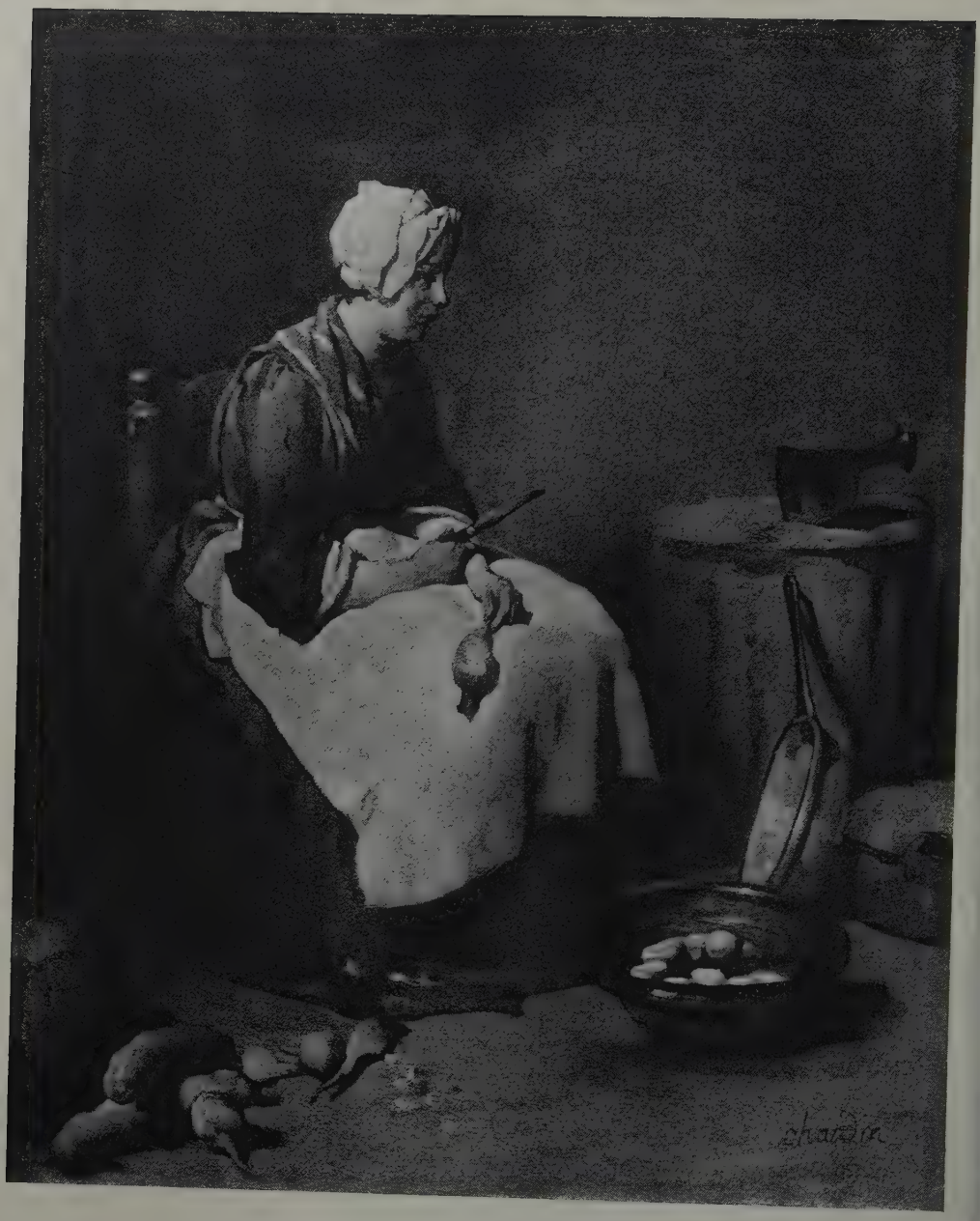


TER BORCH: PORTRAIT OF A LADY
NATIONAL GALLERY, LONDON

garth to the emotional intensity of a self-portrait like that of Harold Weston. In conventional portraiture it may range from the precise gems of Ter Borch to the giant form of Titian's portrait of Philip II.

Fourth: If contemporary portraiture has decayed, it is only because we lack men who combine a clairvoyant love of their fellow men with a sound knowledge of the technique and traditions of oil painting.

When an artist cries that he must adopt the mannerisms of Matisse because men no longer wear ruffs and plumed hats, some one should lead him to the bald head, the tangled beard and the rusty coat of the Phillips Cézanne. If a painter beats his breast because women no longer wear the jewels and brocades of Titian's "La Bella," remind him that Chardin's masterpiece is a portrait of a cook.



CHARDIN: THE COOK
MUNICH PINAKOTHEK

FIELD NOTES

Thirteenth International Art History Congress—Stockholm

With the conclusion of the Thirteenth International Congress of the History of Art, which convened in September in Stockholm under the Swedish leadership of Professor J. Roosval, who sponsored an organization that functioned brilliantly, Swedish art lovers are now viewing the sessions in retrospect and trying to analyze the lasting stimulus derived from them. Some two-score countries were represented—the delegation from America was small—and nearly two hundred papers by specialists were read at the twelve sections into which the Congress divided itself. These papers will shortly appear in book form, at a nominal price considering the bulk, and so can gain a wider audience. But for the delegates at the Congress came the stimulus of personal contacts in addition to the informative subjects under discussion.

For the foreign and Swedish art lover alike the discussions were often delightfully provocative. True, on occasion, a subject as highly specialized as "A Mediaeval Swedish Ivory" or "The Sigurd Rock Carving at Iona" failed to find a large majority qualified to discuss it in detail. Most of the papers fell into this specialized category. But the section that dealt with art criticism and art theory evoked lively controversy. What, in essence, is the difference between the criticism of art and the history of art? One Swedish critic, now surveying the discussion in retrospect, suggests that the Scandinavian conception, more or less since the days of Brandes and Levertin, has been one of accepting a difference only in so far as it exists in the age of the material, and that the prime function of both the historian and the critic is one of clarifying rather than judging. The Romance countries, on the other hand, still seem to stress the evaluation of art according to an abstract conception and definite laws. The upshot of the discussion was that a committee, headed by Professor Lionello Venturi, the Italian critic, was appointed to study the problem in its international aspects and present a preliminary report for the next Congress, scheduled for Basle in 1934.

Specifically for the Swedish art groups this Stockholm Congress, through the selective comments of the visiting delegations, pointed out new enduring values in the local art contribution. The Stockholm museums arranged special exhibits. The finds of the Swedish archaeological expedition to the island of Cyprus, now first made public, throw light not alone on Cyprian history but also on obscure chapters of the beginnings of Etruscan art. Sinologists devoted much time to the Oriental art collections of Stockholm and declared the Chinese sections superior to anything similar in Europe. The Historical Museum displayed Scandinavian contributions from the earliest "animal style" of the Goths during the age of migrations and the Vikings, who developed the designs in metal, wood, and stone. The National Gallery and Thiel's contain the Scandinavian paintings, typical and generous in their inclusion of modern art. The eighteenth-century Drottningholm Theatre with its complete stage sets from the period is unique of its kind in the world, and some of its costumes and sets will be loaned to the Museum of Modern Art in New York for its theatrical exhibition planned for the coming winter.

ALMA LUISE OLSON

California Self-Portraits

Self-portraits by over fifty contemporary California painters were exhibited at the California Palace of the Legion of Honor, San Francisco, from September nineteenth through October eighteenth. This exhibition, shown under the direction of Dr. Walter Heil, calls attention to the widely different styles of painting now being done in the West. More than in the usual group showing the public is taken behind the scenes and introduced to the artist himself as well as to his work.

The exhibit puts a conclusive damper on any attempt to generalize about "artistic types." There are fat, lean, handsome, dramatic, and meek people looking out of the painted mirrors of these canvases. The contrast of physical types is reinforced by the contrast of technique, calling attention to individual points of view as varied as the men and women themselves.

These portraits tell far more about the artist than would a series of photographs of the same men and women; each painting is an autographic statement of character. Here we find not only the artist as he sees himself but also the artist's attitude toward portraiture and painting in general. Some show the conventional attitude. Others insist on psychological interpretation of character. Still others obviously regard the face and figure merely as significant details in the painting as a whole. Two of the women and



one of the men have given their senses of humor free rein.

In some ways, this exhibition is untypical of the work of the painters represented. The participating artists, in most instances, are not known as portrait painters. It is interesting to see the robust painting of Armin Hansen in which this virile painter of the sea has confined his attention to his own face. William Ritschel, on the other hand, has placed himself in front of a seascape typical of the work for which he is best known.

Charles Stafford Duncan shows a splendid painting in which he uses the rich tonal greys characteristic of his work to model a plastic head as the focal point of an interesting composition. Jane Berlindina has contributed a fine self-portrait wholly in keeping with the more abstract painting that has earned for her a place in mural decoration. Lorser Feitelson has made a monumental painting of himself in his studio, while his wife, Natalie Newking, has painted herself in a group with her husband and child.

Many of the painters represented in the show are of the younger generation whose work has yet to receive recognition outside of California. Those whose contributions are outstanding include Helen Bruton, John L. Howard, Hazel Hartman, John Emmett Gerrity, Irene B. Robinson, Philip Little, Everett Gee Jackson, Ralph Stackpole, Rinaldo Cuneo, Frank Bergman, and Geneve Rixford Sargent.

ALINE KISTLER

The Fogg and the Spanish Government Exchange

The Fogg Art Museum of Harvard and the Spanish Republic, acting through its National Archaeological Museum, have recently completed an interchange which is perhaps without precedent. The Fogg has relinquished the famous Sahagun tomb, an anonymous gift of 1926. This marble slab curiously carved with angels is perhaps the most ancient sepulchral sculpture of the Middle Ages, for it can be placed between 1093 and 1131. It served as the burial stone of Alfonso, son of Count Pedro Ansurez, the counsellor of King Alfonso VI. Of especial historic value, it had long been sought by the National Museum.

In gratitude for its return, the Spanish Gov-

Twelfth Century Spanish Marble Column

From the Monastery of San Pelayo de Antealtares
Received in Exchange by Fogg Museum

ernment has presented to Harvard a group of objects of great artistic and archaeological value: a marble column, a double capital, and a collection of primitive bronzes and pottery.

The international significance of this incident has been recognized by the Office of Museums of the League of Nations as "a memorable example worthy of emulation."

Most notable in the Spanish gift is the marble column from the monastery of San Pelayo. Sculptured with the figures of the apostles it was one of four which once supported the altar of St. James in the great pilgrimage shrine of Santiago de Compostela. After much controversy it has been dated as of 1105 or 1135. Byzantine in its general aspect, its unusual refinement in modeling and strange design have long made it one of the problems of Southern Romanesque sculpture.

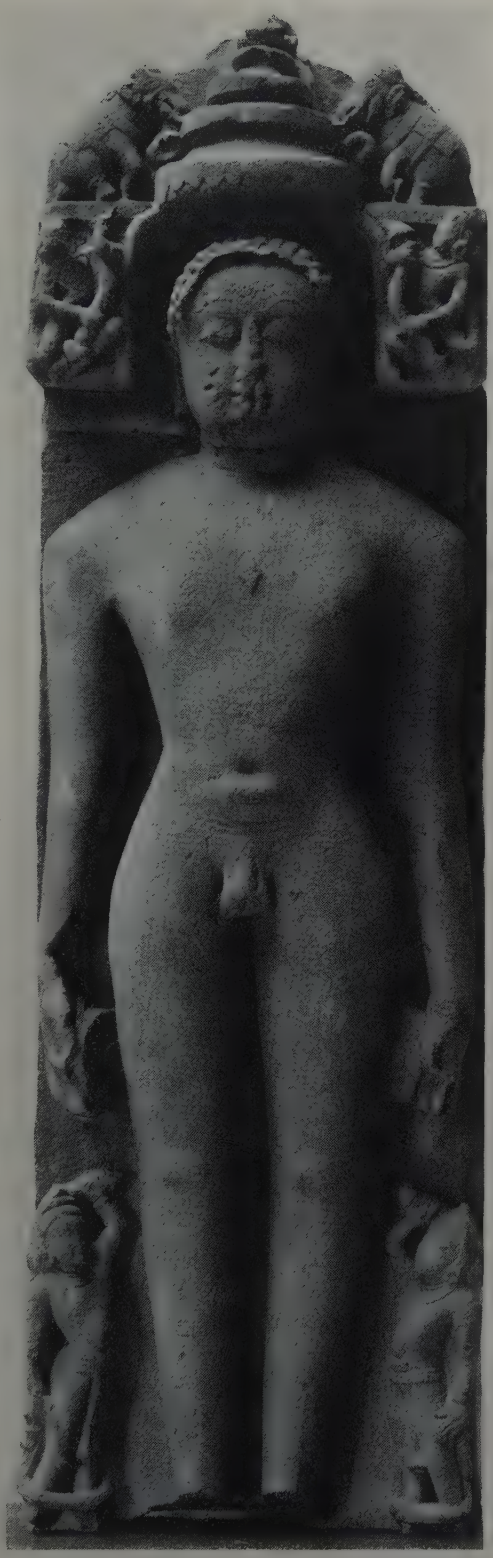
The double capital, from the ruined monastery of Santa Maria de Aguilar de Campoo in Palencia, is also of the twelfth century. Decorated with griffins entwined with vines, it is a fine example of a very ancient Romanesque motif. The bronze figurines, which probably represent primitive deities, are regarded as valuable specimens for the study of the little known art of the early Iberians.

Jain Sculpture for Buffalo

One of the most important pieces of Indian sculpture to come to America in recent years has been acquired by the Albright Art Gallery in Buffalo from the Brummer Gallery, New York City. It is a monumental image of Mahavira, the last Jain Tirthamkara and historic founder of Jainism. This red sandstone figure, in the form of an architectural stele, gives stylistic and technical evidence that assigns it to the sixth century A.D., in the late Gupta period.

The Albright Tirthamkara is a powerful expression of the Jain man-worship. The massive shoulders, narrow waist, rounded limbs with the veins and bones hidden, are those of a superman symbolic of the spiritual rebirth by which mankind could become like gods. The ideal of the Jain sculptor was not, of course, realism as we understand it—but to produce a useful piece of "psychological apparatus" (as Dr. Coomeraswamy puts it). It is an image to be contemplated as a means of edification.

To students of modern sculpture, the figure



Mahavira, Last Jain Tithamkara
Oriental Sculpture Purchased by the Albright Art Gallery from the Brummer Gallery

is significant for its freshness and plastic qualities—its full forms and general massive character. The power of purely formal relations to transmit the sensation of vitality when the meaning of the form is deeply felt by the artist, backed by centuries of tradition, is clearly shown in this splendid work. Quite unique in America, the Jain Tirthamkara will be one of the outstanding pieces in the Albright Art Gallery.

Islamic Show at Metropolitan

In the large gallery of special exhibitions at the Metropolitan Museum, the Plant Forms in Ornament show, so wide-ranging in material and country, has given place to an exhibition that at first blush seems definitely specialized and restricted—Islamic Miniature Painting and Book Illumination. A second glance and thought, however, persuade that the new show has its own claims to scope, that in type of appeal as well as in locale, period, and style it has variety enough under its first aspect of homogeneity.

Of course for the student of Islamic painting the interest is obvious, and he will at once be gratefully aware that the examples shown range from the free, sketchy illustrations of the Mesopotamian school of the thirteenth century to the last echoes of Riza-i-Abbasi's style in the seventeenth and eighteenth centuries and through Indian and Turkish as well as Persian work. He will note, too, possibly with astonishment and certainly again with delighted gratitude, how many and what distinguished collections (twenty-eight in all) have here generously offered their best for his scrutiny. He will find masterpieces often introduced along with others less well known, from such public collections as the Bibliothèque Nationale, the Louvre, the Musée des Arts Décoratifs, the Pierpont Morgan Library, and from such private collectors as A. Chester Beatty of London and Louis Cartier of Paris. He will recognize that in these three hundred or more pieces he has a concentrated opportunity for study never before presented in this country.

From another aspect and to a different connoisseurship the exhibition will seem to be essentially a display of all the arts—and graces—of the book: calligraphy, illumination, illustration, binding. But while they gloat over script emphatically decorative and only quite secondarily readable and while the students of Islamic art proceed with their comparisons, a whole humbler but not less appreciative audience comes in by another door. It comes to see exquisite color and incredibly delicate detail, grace and fantasy and charm, and—whisper it shamefully—may even consider affectionately subject matter and story. And if you ask what these people find in the exhibition they will probably murmur something quite silly and indeterminate about youth, spring, or even love in a garden.

The exhibition is open to students, connoisseurs, poets, and other spectators through January seventh.



Portrait of a Prince, Style of Sultan Muhammad
Lent to Metropolitan Islamic Show by Louis Cartier, Paris

* * *

Mrs. Edward S. Harkness has presented to the Metropolitan four picture panels—the figures, architectural details, trees, and so on, of soapstone carved and painted, set on a background of painted silk mounted on papier-mâché. Each panel has a sliding cover also of papier-mâché, with a white silk surface, on which are pasted forty-eight characters, carved out of soapstone painted black, forming twelve lines of verse of four characters each. The panels are contained in a box of the same materials. The scenes on the panels represent various womanly duties.

Among other accessions are an inlaid satinwood tambour writing table in the Hepplewhite style, the gift of Louis J. Boury, and a "Head of a Young Artist" by the American sculptor, James Earle Fraser.



Charles Burchfield: August (Water Color)
In Fiftieth Anniversary Exhibit of Cleveland School of Art Held at the Cleveland Museum of Art

Cleveland School of Art Anniversary

The Cleveland School of Art is now celebrating its arrival at middle age with an exhibition of work by those who have been trained in its classes. This exhibition opened, with a reception, at the Cleveland Museum of Art on the evening of October fifth and continues through November fifth. The large collection, lent by the school's alumni and former students, tells the story of accomplishment during these fifty years far better than can be done in written words.

It is a well diversified show, including paintings in oil and water color, prints, metal work, pottery, designs for furniture and costumes, examples of batik dyeing; in fact it is an index to the multiplicity of fields into which students of the school have betaken themselves. The emphasis laid on the decorative arts is especially noteworthy, as one of the school's first prospectuses announced that its aim was to teach "the principles of art and design as practically applied to artistic and industrial pursuits." The school has never lost sight of this aim.

The institution was originally incorporated, in 1893, as "The Western Reserve School of Design for Women," but in time the bars were let down and aspiring males were permitted to enter the sacred precincts. The school was first housed in the then suburban residence of Mrs. S. M. Kimball, located on Euclid Avenue near where the Pennsylvania Railroad station now is. It soon moved to the top floor of the old City Hall, where, in spite of a leaky roof that sometimes necessitated umbrellas as classroom accessories, it remained until 1892. The former home of Horace Kelley on Willson Avenue (now East 55th Street) was then placed at its disposal and there it flourished until, in 1906, it was finally installed in the present building.

The first principal was Harriet J. Kester. After an interval during which Professor Frederick C. Gottwald and Newton A. Wells ran the school, Georgie Leighton Norton came from Boston to assume leadership. After a long period of invaluable service, Miss Norton was instrumental in having Henry Turner Bailey, also of Boston, made dean of the school, thus relieving her of much responsibility. This was in 1917; two years later Mr. Bailey was appointed director with Miss Norton as his associate. Miss Norton died in 1923, and in 1930 Mr. Bailey resigned, to be succeeded by Henry Hunt Clark of the School of the Museum of Fine Arts, Boston, and formerly connected with the Rhode Island School of Design, the Harvard Summer School, and so on.

The present show gives an excellent account of the work of the school's pupils and its teaching, and explains the high standing that it enjoys among the country's art schools.



Mildred Burrage: Handkerchief Map "Washington and Surrounding Country"
On Sale to Benefit Washington Memorial Parkway

Handkerchief Maps and a Parkway

Two handkerchief maps of the city of Washington appeared in the last decade of the eighteenth century. The few remaining ones from these "editions" are now rare collector's items. Another handkerchief map of the Capital (and surrounding country) has been designed and printed within the past few months and is now for sale in a good cause. Frederic A. Delano, President of the American Civic Association, and Chairman of the National Capital Park and Planning Commission, has furthered the undertaking, which it is hoped will make possible the continued development of the Washington Memorial Parkway, already so well begun.

The depression is the reason for the handkerchief map campaign. Congressional authorization for the completed parkway extends official control of both sides of the Potomac River from Mount Vernon to Great Falls in Virginia and from Fort Washington to Great Falls in Maryland—with the exception of the areas already controlled by the cities of Washington and Alexandria. But Congress has made Federal funds available only on condition that state and local funds be secured for the purchase of private lands within the proposed park area. It is hoped that the proceeds from the sale of the handkerchief maps will make it possible to secure key properties essential to the development of the Parkway plan. The funds gained from the net sale of the maps are being managed by the George Washington Memorial Parkway Fund.

The new map was designed by Mildred Burrage of Kennebunkport, Maine. Printed in several colors the handkerchiefs suggest many decorative uses. The first edition of the new map is being reserved for members of national organizations that have long been interested in the Parkway. (*Handkerchief maps, at one dollar each, may be ordered from the American Civic Association, 901 Union Trust Building, Washington, D. C. Cash should accompany order.*)

Design Workshop in Sarasota

With the Ringling Museum of Art already there as the nucleus of an art center, the Design Workshop has been established in Sarasota by John Gee and Kraemer Kittredge, alumni of the Art Institute of Chicago. Pearson Conrad, Jr., printmaker, and Paul Simonsen of New York City, etcher, have been included to form the guild. Block printing equipment and the only good etching press on the Florida west coast are being installed.

Special thought has been given to those who have little or no art training, but who would enjoy playing intelligently with color and form, under professional guidance. Non-professional classes in outdoor painting will be conducted by Kraemer Kittredge to accommodate these and others among the winter visitors who may desire to continue the art activities they have carried on in the North. An abundance of sunshine permits working out of doors all winter, while gulf, bayou, and river, with the semi-tropical vegetation, provide a rich variety of subject matter.

A unique feature of the enterprise is the Saturday morning art class for children up to the age of thirteen. John Gee, internationally known and loved illustrator of children's stories and books, will collaborate with Kraemer Kittredge in freely experimenting to bring out the potentialities of each child and some interesting results may be expected.

The print department of the Design Workshop will produce etchings and block-prints which will exclusively interpret the spirit of the Florida scene. Exhibitions of visiting artists will be sponsored, with other showings of contemporary art.

Thomas Fortune Ryan's Collection on Sale

The important collection of the late Thomas Fortune Ryan, an imposing group of masterpieces of Gothic and Renaissance art, will be dispersed late this month at the American Art Association Anderson Galleries. One part of the collection is composed of what is said to be the finest group of Limoges enamels ever offered at public sale.

The sculptures give ample evidence of Mr. Ryan's mature artistic taste. Among the most important are two sculptured portrait busts, one of Beatrice of Aragon by Francesco Laurana, and a companion male bust thought to be by either Laurana or Pietro da Milano. Both are works of tremendous strength and character and both were the most famous treasures of the Bardini collection. Other important sculptures are: a Gothic marble "Pieta" in the vein of Michel Colombe; a pair of standing figures of angels in marble by Amadeo; and a marble bas-relief of the "Madonna and Child" by Rossellino.

The Limoges painted enamels include the primitive "Crucifixion" by Monvaerni, from the Pierpont Morgan collection; the famous "Portrait of the Connétable de Bourbon" by Leonard Limousin, the Nardon Penicaud "Entry into Jerusalem"; and the great Nardon triptych. Among the notable thirteenth century Limoges champlevé enamels are one of the extremely rare Eucharistic doves and an extraordinary reliquary casket from the Spitzer collection.

In addition there are tapestries and carpets, sculptures by Houdon, Rodin, and Barye as well as considerable fine furniture.

Chicago Etchers' Fair Awards

The Chicago Society of Etchers offered a prize of five hundred dollars for the best etching of any part of the Century of Progress Exposition.



Francesco Laurana: Beatrice of Aragon
To be sold with the Ryan Collection at the American Art Association Anderson Galleries

Eighteen etchers responded, from six states besides Illinois, with thirty-two prints in etching, drypoint, aquatint, and soft-ground etching. The winning plate, by Gerald K. Geerlings, of New Canaan, Connecticut, was a night view of the Electrical Building, its lights reflected in the lagoon. This print will be used as the Society's annual publication for 1933.

All the prints were on view in the Roullier Art Galleries, Chicago, during October. In spite of the necessarily limited subject matter the show was of unusual interest as an indication of the variety of personal viewpoints and of manners of handling the different media.

Whitney Museum Plans New Biennial

Early in the winter the Whitney Museum of American Art will open its outstanding show of the season, the First Biennial Exhibition of Contemporary American Sculpture, Water Colors, and Prints, which is to take place on the alternate years between the biennials of painting which started last season. Other Whitney shows of the season which bid fair to be interesting are the following (tentatively or definitely scheduled): Original Drawings and Paintings by John James Audubon, Self-Portraits by Living Americans, Maurice Prendergast Memorial, and the second Regional Exhibition, this time made up of the work of Pennsylvania artists. Through October to November sixth, a selection of objects from the museum's permanent collections are on view.

From November ninth through the thirtieth the whole Museum will be devoted to an exhibit, Twentieth Century New York in Paintings and Prints. Although the chief effort of this show will be to present the best examples of art animated by the city, its historic aspect will have great interest.

Old White Art Colony, White Sulphur Springs

A new shrine to the allied arts was dedicated last June with the opening of the Old White Art Colony at White Sulphur Springs, and artists were welcomed in a tangible way to a seven thousand acre estate in the mountains of West Virginia. A market has been made there for them to which they may bring their work and submit it personally to the sophisticated and appreciative patrons of the Springs.

The Old White Art Colony consists of the Colony itself, the Old White Art School, and the Old White Gallery. The isolation of the colony studios, forty-seven in all, tucked away on the mountainside is ideal for rest. The natural beauty of the place is conducive to creative work. Perfect balance between creation and recreation is maintained through the possibility of sports, and conviviality is enjoyed in the Colony Club.

The Old White Gallery is a non-commercial gallery on the main floor of the Greenbrier Hotel, given gratis by the management for the purpose of showing painting and sculpture by living Americans who have shown in authentic jury shows within a given number of years. No particular school of art is favored and a variety of works of high quality is shown.

The advantage to professional artists is passed on to a small number of students who paint and draw under the direction of William C. and Natalie Eynon Grauer, artist-directors of the Old White Colony. In the Old White Art School as in the gallery, no "isms" are stressed and help is given in developing students' individual trends.

NATALIE EYNON GRAUER

Macy's and the Fine Arts

On the fifteenth of October R. H. Macy's eighth floor art gallery dissolved its autumn exhibition of modern painting, sculpture, and prints. In all there were about four hundred objects. As a publicity venture it was a thunderous success, attracting, we are informed, droves of "shoppers" but few buyers. The inherent bad taste of the public was again reflected by its admiration for the canvases of Gluckmann and Tamara de Lempicka, the decorative sculpture of Waylande Gregory. Superlatively sculptured pieces by the Germans Kolbe and Lembruck, by Daumier, Despiau, Flannagan, Lachaise, and Maillol went unapplauded. Among the paintings exhibited, the French were represented by better examples than the Americans. The latter came up to bat with an unusually weak line-up. The paintings of Ben Benn, Baylinson, and Preston Dickinson leave much to be desired. Karl Knath's canvases show a real, but rather fragmentary talent. His work is still in the scaffolding stage.

A show of this kind, however its motives may be camouflaged, cannot be anything but a commercial enterprise. Macy is obviously not in business to preach the gospel of fine art but to please the public and make a handsome profit by doing it.

E. M. BENSON

NEW BOOKS ON ART

The Autobiography of Alice B. Toklas

By Gertrude Stein. Harcourt, Brace and Company, Publishers. Price, $3.50.

With the publication of this autobiography first in the pages of the *Atlantic Monthly*, subsequently in book form by the un-radical firm of Harcourt, Brace, Gertrude Stein can be said to have come home to her people. That her people were ready for her seems indicated by action of the Literary Guild in selecting this work as its September title. Already a fairly sizeable mass of criticism on the subject of *Toklas* has appeared. Here the book's literary value and its human value may be considered as means to a revealing end.

The revelation, of course, is of Gertrude Stein's prompt and sure evaluation of the work of the leaders of the school of Paris. No art movement has been so pervadingly important around the world as the one Gertrude Stein nurtured at its beginnings, not by appreciation alone, but by purchase. Those who later bought Picassos and Matisses for prestige may gape on reading this book at the dollars hanging on the walls of Gertrude Stein's atelier. Others will know that Gertrude Stein did not see dollars hanging there but honest paint. Sometimes pictures would disappear on the walls, would fade into a lifeless obscurity; then Gertrude Stein would know that they must be made to disappear *from* the walls as well and down they would come. That was because they were less honest or less true than those that stayed. This did not often happen.

Gertrude Stein was quick to sense the difference between the leader and his followers: "The surréalistes are the vulgarisation of Picabia as Dalauney and his followers and the futurists were the vulgarisation of Picasso. Picabia had conceived and is struggling with the problem that a line should have the vibration of a musical sound and that this vibration should be the result of conceiving the human form and the human face in so tenuous a fashion that it would induce such a vibration in the line forming it. It is his way of achieving the disembodied. It was this idea that conceived mathematically influenced Marcel Duchamp and produced his 'The Nude Descending the Staircase.'

"All his life Picabia has struggled to dominate and achieve this conception. Gertrude Stein thinks that perhaps he is now approaching the solution of his problem. The surréalistes taking the manner for the matter as is the way of vulgarisers, accept the line as having become vibrant and as therefore able in itself to inspire them to higher flights. He who is going to be the creator of the vibrant line knows that it is not yet created and if it were it would not exist in itself, it would be dependent upon the emotion of the object which compels the vibration. So much for the creator and his followers."

The quoted paragraphs are compelling enough so that many a reader will scurry to see the evolution of Picabia's vibrant line in originals or reproductions.

Whether or not Gertrude Stein is the first twentieth century writer, she has succeeded in writing an intensely American book, American somehow because of its Spanish, French, Italian, Russian, German, and British characters and its continental scene—and not in spite of all these things. It is American in attitude yet not vulgarized by the spectacular; most of all American in the flow of its language. It is a good book.

F. A. W., Jr.

Practical Engraving and Etching

By E. G. Lutz. Charles Scribner's Sons, Publishers. Price, $2.00.

Etching and Drypoint

By E. G. Porter. Pitman Publishing Corporation, Publishers. Price, $1.00.

The word "practical" is part of almost every title of Mr. Lutz's numerous art manuals. *Practical Engraving and Etching* is the latest of the series and the sub-title reads, "A Book of Introduction in the Art of Making Linoleum Blocks, Wood Engravings, Woodcuts Made on the Plank, Etchings and Aquatints." As in his former books Mr. Lutz writes for the beginner and a very valuable part of his method is to provide the reader with a great abundance of sketches and diagrams which aid in visualizing the procedure clearly and helpfully. In this respect Mr. Lutz qualifies as the ideal teacher because at all times he sees the problem from the student's viewpoint.

The mere mechanics of engraving and etching involve so much that is new and strange to the beginner, the materials and tools are so intricate in their number and uses, that it may seem like expecting too much from the beginner to be able to learn this by book instruction alone. However, Mr. Lutz's long experience as a teacher

has enabled him to simplify the subject to a great extent and to guide the student step by step by means of the illustrations.

Mr. Porter's book is issued in the Craft-for-All series. The opening chapter gives a brief historical outline of the art of etching and drypoint and the remaining chapters are devoted to an explanation of the mechanics of the work. The book has less than one hundred pages and is in no sense an attempt at being the last word in technical elucidation. A description of the various processes, even though brief and rather general in treatment, will give the student as much reliable information on the subject as he needs for his initial experiments. While Mr. Porter has a number of illustrations in his book, he relies more on the text, whereas Mr. Lutz makes more use of the graphic method.

C. Z. O.

Old Charleston

Twenty-four Woodcuts by Charles W. Smith. Introduction by Herbert Ravenel Sass. Dale Press, Publishers. Price, $6.00.

After looking with real pleasure at Mr. Smith's woodcuts, reading his preface, and the notable introduction by Herbert Ravenel Sass one has the feeling that one has somehow come in contact with Charleston itself—the Charleston that one has always hoped really to find some day. And yet this all too transitory contact, however satisfactory in itself, merely makes it immediately imperative to visit the town in the flesh, and to find earthly assurance that such buildings and people actually exist.

The edition of *Old Charleston* has been limited to fifteen hundred and fifty copies, each of them printed from the original woodcuts. There is no need to comment fully on the individual prints, yet it is impossible not to mention the last one in the book, a distant view of "Charleston Across the Bay." Here it is not the subject matter that commands and holds the attention but the incredibly fine composition of the trees in the foreground. They grow, not so much because they represent trees and all trees grow, but because they have an organic life of their own. In the preface Mr. Smith writes: "I realized that these old houses grew as an external expression of the life that was led in the leisurely days of the old South—a life of ease, grace, and dignity." His graphic realization is evident in the prints; but the tree composition most clearly reveals his awareness of the subtle life around him, and confirms the belief that his patterns have a life of their own as well as a sensitive interpretation of the patterns of others.

Unhurried craftsmanship is also manifest in the book as a whole which comes from the presses of Garrett and Massie in Richmond.

F. A. W. Jr.

Books Received to October 1, 1933

British Museum Quarterly Volume VIII, Number 1. Trustees of the British Museum, Publishers; Oxford University Press, Distributors. Price, 2/6d.

Children's Books of Yesterday, by Philip James. Studio Publications, Inc., Publishers. Price, cloth, $4.50; wrappers, $3.50.

Colour Schemes for the Modern Home, by Derek Patmore. Studio Publications, Inc., Publishers. Price, $4.50.

Enjoy Your Museum, III: Pottery and Porcelain, by George H. Opdyke. Esto Publishing Company, Publishers. Price $.10.

Humanistic Values of Archaeology, by Rhys Carpenter. (Martin Lectures) Harvard University Press, Publishers. Price, $1.50.

Elizabeth Keith (Masters of Colour Print, No. 9). Studio Publications, Inc., Publishers. Price, $2.00.

Modern Drawings, by Campbell Dodgson. Studio Publications, Inc., Publishers. Price, $10.00.

Modern Photography, by C. G. Holme. Studio Publications, Inc., Publishers. Price, cloth $4.50; wrappers, $3.50.

Rockwellkentiana, Harcourt, Brace and Company, Publishers. Price, $3.75.

Practical Engraving and Etching, by E. G. Lutz. Charles Scribner's Sons, Publishers. Price, $2.00.

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November Schedule, Traveling Exhibitions of the American Federation of Arts

Andover, Mass. (Addison Gallery of American Art.) *Plant Forms in Ornament,* November 5-29

Appleton, Wis. (Lawrence College). *Survey of Painting,* November 4-27

Canton, Ohio (McKinley High School). *1933 National Scholastic Exhibition of High School Art,* November 13-27

Elmira, New York (Arnot Art Gallery). *Paintings from the Thirteenth Biennial Exhibition of the Corcoran Gallery of Art,* November 2-26

Evansville, Ind. (Society of Fine Arts & History). *Conservative vs. Modern Art in Painting,* November 12-26

Hagerstown, Md. (Washington County Museum of Fine Arts). *Art in Relation to Sports: Prints,* November

Kalamazoo, Mich. (Institute of Arts). *Native Element in Contemporary American Painting,* November

Kansas City, Mo. (Kansas City Art Institute). *The Art of a City,* November 2-27
Textiles, Near Eastern and Peruvian, Nov. 2-27

Rye, New York (Rye Country Day School). *Modern Painters: French, German and Dutch-Color Reproductions,* November 1-15

Saratoga Springs, N. Y. (Skidmore College). *African Bushmen Paintings,* November 1-22

Savannah, Ga. (Telfair Academy of Arts and Sciences). *Contemporary Water Colorists, 1933 Water Color Rotary,* November 4-28
New York Public School Exhibit, Nov. 4-28

Sweet Briar, Va. (Sweet Briar College.) *Conservative vs. Modern Art in Painting,* October 25-November 8

Washington, D. C. (Corcoran Gallery of Art). *Handicrafts of The Southern Highlands,* October 15-November 25
Other Engagements Pending

Annual Exhibitions—1933-1934

(Jury Exhibitions to Which Any Artist May Submit Work)

PHILADELPHIA SOCIETY OF ETCHERS, NEWMAN GALLERY, PHILADELPHIA; GRAND CENTRAL GALLERIES, NEW YORK. Seventh Annual Exhibition, opening Philadelphia, October 30; opening New York, December 5, 1933.
Entries closed.

AMERICAN WATER COLOR SOCIETY, 215 WEST 57TH STREET, NEW YORK. Sixty-seventh Annual Exhibition, November 2 to 19, 1933.
Entries closed.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. Thirty-second Annual Miniature Exhibition, November 5 to December 10, 1933.
Entries closed.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. Thirty-first Annual Water Color Exhibition, November 5 to December 10, 1933.
Entries closed.

SOCIETY OF AMERICAN ETCHERS, NATIONAL ARTS CLUB, NEW YORK. Eighteenth Annual Exhibition, November 28 to December 26, 1933.
Exhibits received until November 4.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. 129th Annual Exhibition in Oil and Sculpture, January 28 to February 25, 1934.
Entry cards received until January 5.
Exhibits received until January 6.

NATIONAL ACADEMY OF DESIGN, 215 WEST 57TH STREET, NEW YORK. 109th Annual Exhibition, closing date, April 15, 1934.
Exhibits received February 28 and March 1.

The quotation on the back cover is from *Beauty Looks after Herself*, a new book by Eric Gill, published by Sheed and Ward, 63 Fifth Avenue, New York.

NATIONAL CAPITAL PRESS, INC., WASHINGTON, D. C.

Why is the Tower Bridge in London obviously ugly but because it is obviously foolish? Its makers had more respect for the adjacent mediaeval castle than for their own handiwork. Thus there are many bad works in all periods of human history, and in all cases their ugliness is a privation—they are lacking in what they ought to have. Bad works are the product of men who do not know what they are making or who do not care. . . Look after goodness and truth and beauty will take care of herself.

ERIC GILL